

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

12-23-04

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Chicago Club**

other names/site number

2. Location

street & number **81 East Van Buren Street** _____ Not for publication

city or town **Chicago** _____ vicinity

state **Illinois** code **IL** county **Cook** code **031** zip code **60605**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property _____ meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide locally. (____ See continuation sheet for additional comments.)

Wini Clark 15 HPO
Signature of certifying official

12-21-04
Date

Illinois Historic Preservation Agency

State or Federal agency and bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria. (____ See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

American Indian Tribe

Chicago Club
Name of Property

Cook County, Illinois
County and State

4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
 public-local
 public-State
 public-Federal

Category of Property
(Check only one box)

- building(s)
 district
 site
 structure
 object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing
<input type="checkbox"/> <u>1</u>	<input type="checkbox"/> <u>0</u> buildings
<input type="checkbox"/> <u>0</u>	<input type="checkbox"/> <u>0</u> sites
<input type="checkbox"/> <u>0</u>	<input type="checkbox"/> <u>0</u> structures
<input type="checkbox"/> <u>0</u>	<input type="checkbox"/> <u>0</u> objects
<input type="checkbox"/> <u>1</u>	<input type="checkbox"/> <u>0</u> Total

Number of contributing resources previously listed in the National Register **N/A**

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)
N/A

Chicago Club
Name of Property

Cook County, Illinois
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6. Function or Use

Historic Functions (Enter categories from instructions)

Social/clubhouse

Current Functions (Enter categories from instructions)

Social/clubhouse

7. Description

Architectural Classification
(Enter categories from instructions)

Romanesque

Materials (Enter categories from instructions)

Foundation **Stone: granite**

Roof **Other**

Walls **Stone: brownstone**

other **Terra Cotta**

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheets

Chicago Club
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8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture
Commerce
Social History
Entertainment/Recreation

Period of Significance **1928-1955** Significant Dates **1929**

Significant Person (Complete if Criterion B is marked above) **N/A**

Cultural Affiliation **N/A**

Architect/Builder **Granger, Alfred Hoyt**
 Bollenbacher, John Carlisle

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.) **See Continuation Sheet**

Chicago Club
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9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository **Commission on Chicago Landmarks, City of Chicago, Department of Planning and Development**

10. Geographical Data

Acreage of Property **less than one acre**

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing Zone Easting Northing

1 16 448167 4636087 3 _____

2 _____ 4 _____

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

See Continuation Sheet

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

See Continuation Sheet

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Name of Property

Cook County, Illinois
County and State

11. Form Prepared By

name/title **Susan Benjamin and Jean Follett**

organization **Benjamin Historic Certifications** date **October 21, 2004**

street & number **711 Marion** telephone **847-432-1865**

city or town **Highland Park** state **Illinois** zip code **60035**

Additional Documentation

Submit the following items with the completed form:
Continuation Sheets

Maps
A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs
Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name **Chicago Club**

street & number **81 East Van Buren Street** telephone **312-427-1825**

city or town **Chicago** state **Illinois** zip code **60605**

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

Chicago Club, Cook County, Illinois

SUMMARY

The Chicago Club is located at 81 East Van Buren, on the southwest corner of Van Buren Street and South Michigan Avenue. To the west is an alley. Although the entrance faces Van Buren Street, the Michigan Avenue facade has an unobstructed view of Grant Park, and the building that the current club replaced had a Michigan Avenue address. The Chicago Club Building was built in two sections. A Romanesque Revival "Annex" was built first, constructed in 1927-8 and designed by Alfred H. Granger and John C. Bollenbacher as an addition that would match the Romanesque Revival Art Institute Building (dating from 1885), which the club had purchased in 1891. In June 1928, shortly after the Annex building was completed and as rehabilitation of the club was beginning, the original club building collapsed. Renovating the old structure was abandoned, and construction on the present club house began, replacing the old Art Institute Building. Granger and Bollenbacher were again the architects and the contractor was Edward L. Scheidenhelm. To match the Annex, the Romanesque Revival style, with Romanesque-inspired rough-faced stone and interlacing foliate ornamentation, was selected. Walls are of granite, sandstone and terra cotta. Entrance under a large canopy is into a large lobby. On the first three floors of the interior, there are public spaces, including a large lobby on the first floor, a two story lounge, library and grill on the mezzanine level reached from the lobby, meeting rooms on the second floor, a dining room on the third floor; bedrooms on floors four through six, and additional meeting rooms on seven and eight. Imbedded within the club there are areas that serve as Inner Clubs containing sitting and dining rooms. A railroad club celebrates the members of the club important to the history of railroading in Chicago and contains railroad memorabilia; another club, the 1871 Club, commemorates the Chicago fire. The integrity of the interior public spaces is excellent. The lobby, lounge, library, grill, oak room, on the second floor, the dining room on the third floor, and the upper-floor interior spaces, including the Billiard Room, the Buckingham Room and the McCutcheon Room on the eighth floor, all have most of their original interior finishes and are constantly being refurbished and restored.

LOCATION AND SETTING

The Chicago Club is located in Chicago, Cook County, in the Loop, Chicago's business district, with the near north side to the north, the near west side to the west and the near south side to the south. The borders of the Loop are formed by Lake Michigan on the east, the Chicago River on the north and west and the near south side on the south. To the east is South Michigan Avenue and Grant Park. The park, created after 1871 from Chicago fire debris that was used as landfill, provides the front yard to the Chicago Club. Beyond the park is Lake Shore Drive and the shoreline of Lake Michigan. The club's neighbors along South Michigan Avenue's streetwall, extending from the Chicago River to 8th Street, include other clubs, museums, hotels and office buildings that were constructed from 1890 (the Auditorium Building) to 1984 (the Associates Center).¹

¹ In 1993 the Commission on Chicago Landmarks designated the "Michigan Avenue Streetwall District." It extends from Randolph Street to 8th Street.

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The history of buildings lining South Michigan Avenue in the Loop dates from 1835, when the city of Chicago's first subdivision map labeled the land east of Michigan Avenue as "Public Ground--A Common to remain open, clear and free of any buildings or obstruction whatever."² At this time, when the small strip of land between Michigan Avenue and the lake became a popular public promenade, the street became an elegant and fashionable residential area. By the 1860s, the west side of the street served as home to prominent Chicago families as well as the Roman Catholic Bishop. After the Chicago Fire, when the stately mansions and townhouses along the street were all destroyed, the street began to be developed with luxury hotels including the Leland (1872), the Richelieu (1885), the Auditorium Hotel (1890), the Victoria (1892), the Congress (first section, 1893), the Blackstone, (1908) and the Stevens (1927).³ During the 1880s, the Studebaker Building (1885), located between the Chicago Club and the Auditorium Building, was constructed to attract shoppers for new carriages; it received a five-story annex to the north in the late 1880s. Loft buildings, occupied by manufacturing firms and wholesalers, such as the Gage Group, were also built. The 1880s also saw the addition of cultural institutions, including the Art Institute of Chicago, along South Michigan Avenue. In 1898 the Studebaker Building was remodeled into a theater and studios for artists, writers and musicians. Between 1892 and 1897, the Chicago Public Library (today the Chicago Cultural Center) was built between Randolph and Washington streets. The Musical College Building was constructed at 624 South Michigan in 1908. Orchestra Hall, at 220 South Michigan, was built in 1905 and added to in 1908.⁴

In 1882, the Art Institute bought a lot at the southwest corner of Michigan and Van Buren Street and built the structure that was replaced, in 1885,⁵ by the building that was purchased by the Chicago Club in 1891. Other clubs also selected South Michigan Avenue as their home. The Chicago Athletic Association established a home at 12 South Michigan in 1893; buildings for the Illinois Athletic Club at 112 South Michigan and the University Club at 76 East Monroe Street were completed in 1908.

The biggest building boom along South Michigan Avenue occurred slightly before the current Chicago Club was constructed. Between 1900 and 1920, after the street was widened, ornamental street lights were installed and the lakefront park was named for Ulysses S. Grant. The first tall office building was the 17-story Railway Exchange building (1904). It was shortly followed by others, including the Harvester Building (1907), Peoples's Gas (1911), the McCormick Building (1912) and the Monroe Building (1912), the Strauss Building (1924), the Montgomery Ward Building 1899, 1923), the Michigan Boulevard Building (1914, 1923) and the Willoughby Tower (1929). Completed in 1929, the Chicago Club was the last structure to be built along South Michigan Avenue during this period. There was no further construction along the street from the beginning of the Depression until the Borg Warner Building was constructed in 1958. In 1984 the Associates Center,

² "Michigan Avenue Streetwall District" Preliminary Staff Summary of Information." (Chicago, 1993) p.2

³ The Leland and Richelieu no longer exist. The Auditorium Hotel is now part of Roosevelt University. The Stevens is the Chicago Hilton & Towers. The Blackstone has been converted into condominiums.

⁴ Op. Cit. "Michigan Avenue Streetwall District," p.5

⁵ An 1884 photo from the Chicago Historical Society notes that the building illustrated was occupied by the Art Institute of Chicago from 1882 until they erected a new one on the site in 1887, but Frank Randall, in his *History of Building Construction in Chicago* (Urbana, 1949), p.102, gives the date as 1885.

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replacing the Crerar Library Building on the northwest corner of Randolph and Michigan, was built. There has been no new construction in the vicinity of the Chicago Club, along South Michigan Avenue, since 1984.

PHYSICAL CHARACTERISTICS

EXTERIOR

The Chicago Club Building stands eight stories and is rectangular with a long internal light court. The walls of this Romanesque Revival building are polished granite at the base, random range, rough-faced ashlar brownstone up to the spring line of the second story arched windows and random range and dressed brownstone to the cornice. Much of the trim is terra cotta. The rough faced stone has beaded joints. The alley wall is faced in concrete on the north end and common brick at the rear. The building extends 76' along South Michigan Avenue and 168' along Van Buren Street (including the 72' Annex). The interior light well is approximately 13' x 70'. The windows consist of steel multipane casements on the primary facades and steel double hung sash on most of the windows facing into the light court. The South Michigan Avenue facade is four bays wide; the Van Buren facade is seven bays wide.

The first floor of both the Michigan Avenue and the Van Buren street facades are practically identical. There are four storefronts facing South Michigan Avenue and five facing Van Buren Street. Two of the five facing Van Buren are located under the arched second floor openings; three are west of the entrance, in the Annex. Each storefront has large glazed openings and an entrance door set at an angle behind the plane of the building. The opening is cased in polished ornamental bronze. Window openings extend upward from a molded bronze plate approximately a foot from the ground, at the same height as the polished granite base of the building. The bronze casing consists of slim ornamental posts with a twisted pattern, topped by a tiny capital that supports an entablature. The entablature is made up of a narrow band of ovals, a flat wide band with a slightly projecting panel at each end and a shallow cornice with wide dentil-like projections. The entrance door to each store is bronze-framed glass with a bronze double door pull. The doors, which have a brass mail slot under a glass panel, are framed by the slim ornamental posts that frame the storefront opening. The ceiling of the recessed entrance is paneled with rosettes in each panel. The floor is of concrete. The wall flanking the door that is not glazed is faced in bronze. One storefront, the second from the west on the Van Buren facade, retains the original form but has glazed openings divided by mullions into sections of 12, 20 and 16 openings. The only bay of the first floor that does not contain a storefront is immediately east of the front entrance on Van Buren. It contains three openings: two window openings consisting of a pair of casements with a stone panel at the bottom and a bronze door topped by a bronze panel. All three are the same height. These windows once lit what was known as the Strangers Room, a waiting room for visitors to the Club.

The front entrance to the building is located in the fourth bay from the east, which is furthest west on the Club building, just before it connects to the Annex building. The doorway is recessed behind a broad stone arch beginning approximately 10' from the ground. This arch is composed of concentric semi-circular bands of cut stone. The smallest band has foliate ornament, then a row of flat voussoirs. Projecting out are several more

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bands, including a densely ornamented curving band designed in a foliate pattern, flat bands, a narrow band of small egg and dart-like shapes, a flat band and a band ornamented in a semicircular pattern. At the base of the arches there is rich ornamentation. Below this decorative treatment, flanking the entrance, are pairs of engaged cylindrical columns and a pair of columns with foliate capitals. Covering the arch is a bronze canopy in the shape of an "S" that curves up slightly at the end. The rounded ornamental string course topped by copper molding is raised up slightly to accommodate the canopy. The canopy has a copper standing seam roof, a band of ornamental work at the edges and small animal heads acting as water spouts at the northeast and northwest corner. The canopy is supported by scrolled ornamental copper work.

Above the first floor the facades are somewhat different, largely because of the Annex on Van Buren Street. The fact that they are two buildings constructed one slightly later than the other becomes evident despite the extreme similarity and compatibility. The fenestration of the east two bays along Van Buren practically mimics that on the Michigan Avenue facade.

The second floor of the building on South Michigan Avenue contains four tall arched windows. Each of these openings, slightly recessed behind the plane of the wall, has a brownstone sill and is topped by a molded semicircular stone arch topped by large voussoirs. At the corners of the window openings, where the capitals turn inward, there are slender cylindrical stone columns set behind the plane of the wall. A thin cornice rests on the capitals. The glazed sections are framed in bronze, which has achieved a soft glue-green patina. Slim twisted piers flank each of the two windows in the openings, and the windows are separated by a fluted vertical panel. A glazed semicircular opening tops the two windows. The window openings appear to be double hung from the street, but actually are divided by mullions into four sections. Each window contains a pair of double upper and lower casements and each casement contains six divided lights. The semicircular window at the top contains five lights separated by four vertical mullions. These tall arched windows, which light the two-story lounge on the interior, are separated from one another by wide rough-faced ashlar brownstone piers topped by terra cotta Romanesque capitals designed in a rich foliate-pattern.⁶ A thin cornice rests on this capital. The curving capital topped by the cornice continues around the corner and acts like a string course extending along the Michigan Avenue and Van Buren Street facades. Two more of these arched openings are located around the corner on Van Buren Street.

The third floor of the South Michigan Avenue facade, set above a tall expanse of blank wall, has windows that are grouped in sections of threes. Positioned over the arched openings, there are four bays consisting of three tall, slender arched openings topped by small voussoirs. Slender cylindrical posts are imbedded in the wall frame each window bay. The windows are separated by cylindrical columns topped by small ornamental capitals. Each window opening is divided horizontally by mullions into three sections and vertically into two sections. Muntins divide each of four rectangular sections into eight lights. The glazed arch topping the opening is divided into ten lights. Two more bays of this window configuration are located around

⁶ These capitals, according to the Granger & Bollenbacher plans, were modeled on the capitals that were on the original Burnham & Root building.

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the corner on Van Buren Street. All of these windows light the third-floor two-story dining room.

In the center of the South Michigan Avenue facade, just over the wall separating the triple arched openings, there is a bronze sculpture of an eagle. Below it, at the sill level of the triple windows, there are two flagpoles that extend from the building at 45-degree angles.

Above the third floor, on floors five through seven, there are eight bays of windows, each containing a pair of casements with divided lights. Mullions divide the openings into four sections. There are eight divided lights in the openings at the top and four at the bottom.

The eighth floor contains three bays of arched openings, resting on a molded string course forming a shallow cornice. Two sections of three narrow window openings are centered over the two windows on the south and north ends of the facade. Each opening contains four sections. The lower part contains a pair of ten-light casements; the upper contains four lights. Each window is topped by a stone lintel and blind ornamental arches. The center bay is made up of a row of seven arched openings, separated by slender cylindrical piers, forming an arcade. The windows are set behind the plane of the wall. The building is topped by a shallow molded cornice set over a continuous row of corbels.

The two sections of the north facade reflect the fact that the club as it is today was built at different times. The east section, completed after the Annex, occupies approximately half the facade. It is four bays wide like the Michigan Avenue facade, but is slightly longer, making the building more rectangular than square; the distance between the window bays is wider. The east two bays exactly replicate the window configurations found on the South Michigan Avenue facade. One of the main differences occurs at the 8th floor, where the east bay has four arched openings instead of three and the center bays are made up of three arched openings. On the South Michigan Avenue facade, there is a recessed arcade of seven openings instead of two groups of three openings. A second difference occurs in the west two bays on the second and third floors. The second and third floor window groupings, which are topped by blind arches containing rosettes and voussoirs, are connected by tall slender engaged cylindrical columns and flanked by $\frac{3}{4}$ -round tall and slender cylindrical columns set behind the plane of the front wall. Windows in the lower part of the bay, which open into the "Old Chicago Room" on the second floor, consist of three pairs of casements with eight lights on the bottom separated by a horizontal mullion from six lights on the top. A vertical mullion divides each of the window openings in half. Between the second and third floor spandrels recessed behind the columns contain rondels with low relief busts.⁷ Above the spandrels are three pairs of casements with each opening also divided horizontally and vertically. There are eight lights at the bottom of the windows and eight lights at the top. The third difference occurs in the west two bays of the Mezzanine level. The bay visible from the street, just east of the entrance, consists of three windows, each with a pair of six-light casements at the bottom and six light casements at the top, separated by vertical and horizontal mullions. Recessed behind the plane of the wall, each of these windows is topped by a flat lintel that curves inward. These windows all open into the library. The bay over the entrance door is hidden by the canopy. Since it only opens into the vestibule, it is surrounded by a wood frame, has a stone sill and

⁷ These rondels were reused from the Burnham & Root building.

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contains a pair of ten light casements.

There is a discernable difference on the Van Buren Street facade between the two sections of the building. Although they are the same height, the Annex, through the incorporation of lower ceiling heights and a second mezzanine level, contains more floors. The additional mezzanine level (at the height of what would be the second floor) contains three bays with pairs of broad windows in each bay. These windows, which light the Grill Room, are different from any others in the building. Each of the two windows has four divisions: an upper multi-light transom that is separated from a tri-partite lower section by a stone mullion. The sides of the lower section are casements, while the center section is fixed. As in the transom, these windows are all multi-paned with leaded glass. The three bottom windows contain 28 glazed openings on the bottom; the windows above the horizontal mullions contain 12 glazed openings. This configuration can also be found on two windows opening onto the alley in the west wall of this same room. Each window has a sloping stone sill and is flanked by cylindrical engaged columns, with ornamental capitals, set behind the plane of the adjacent rusticated walls and topped by a flat lintel that curves in and a long rough-faced block of stone. Between the pair is a narrow rough-faced row of vertical stone blocks with an ornamental spiral connected to the capitals of the engaged columns. Over the ornamental string course topping the rusticated lower floors of the building, on the second floor level, there are three bays of three windows set over the pairs beneath them. These open into the meeting room called the Robert Todd Lincoln Room. Each opening contains a vertical and horizontal mullion, creating a pair of casements, each containing ten lights at the bottom and four lights at the top. Above this floor there are six floors of three bays of windows that contain multilight casements with mullions that divide the openings into eight lights at the top and two at the bottom. The windows of the third and third mezzanine floor open into service spaces. The fourth, fifth, sixth and seventh floor line up with the same floors on the Club building and are not distinguishable from them. Most of these windows open into bedrooms. The seventh floor contains meeting rooms and Inner Clubs, small clubs that are located within the main club. The string course between the seventh and eighth floors continues across the Annex to the northwest corner of the building. At the eighth floor there is an arcade of thirteen recessed openings set just above the sill line. These match the other arched openings on the building. There is a row of corbels at the roofline, but no cornice.⁸

INTERIOR

The eight-story Chicago Club contains several significant historic spaces, which generally remain unaltered. Ornamental detailing was created using fine materials in a restrained, but elegant manner. Most of the significant spaces are on the first three levels, although there are private rooms on the upper floors that also show a high level of finish, including some that were known as Inner Clubs, clubs within the Chicago Club.

Entrance into the club, is up a few steps, through a pair of bronze doors and into a small, but impressively detailed vestibule. The walls, floor, and shallow barrel-vaulted ceiling are sheathed in travertine. A large cylindrical ornamental bronze hanging fixture lights the space. The bronze doors and revolving doors into

⁸ It seems likely that the cornice has been removed as a section of it fell in 1985.

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the lobby have a pair of push handles with an ornamental emblem with the initials of the club in the center. The entrances are framed by narrow cylindrical ornamented posts supporting a frieze topped by a simple band of geometric ornament. Over the revolving doors the frieze curves out, forming a shallow canopy for the doors. The doors are framed by a pair of shallow Doric pilasters supporting a Classical frieze of triglyphs and metopes, with guttae beneath the triglyphs. There are also pilasters framing the corners. The frieze is topped by a narrow band of ornament in a Greek key pattern. Both the frieze and the ornamental band surround the room. There is a rectangular ornamental bronze grate in the center of each side wall. The grates have a band of ornament in curvilinear patterns connected by a row of slender turned posts.

The lobby, entered through the area with revolving doors, is a large rectangular space, with quarter sawn oak paneled walls, marble baseboard and a narrow ornamental carved wood band that surrounds the room. The band is set under broad quarter-sawn paneled oak beams that run east-west across the plaster ceiling. Flooring is grey travertine with a darker grey border separated from the center of the floor by a narrow brass band. The floor is carpeted. In the west wall is an ornamental bronze drinking fountain with fluted round top and geometric detailing that is Art Deco in design.

On the east side of the lobby there are three spaces. Just east of the entrance is a doorway to the cloak room. This space was once the Strangers Room, where guests to the Club waited for their hosts to arrive. This space has quarter sawn oak paneling with panels that are topped by a rounded motif ending in counter curves at the side. The paneling terminates in wood crown molding cut in a woven geometric pattern. The ceiling is plaster; the floors are grey travertine, surrounded in a bronze-lined wide brown band. Immediately south of the cloak room is the reception area. Although the interior, which is east of the front desk, has been altered to serve modern needs, it is paneled and compatible with the paneling in the lobby. On the original plans, the current reception area is described as "office space." Just south of it was a room described as the "humidor": apparently a storage area for cigars. Beyond the reception area there are stairs to the mezzanine, where the major club spaces are located. The stairs split at the landing into two shorter side runs. The floors are carpeted travertine; there are turned bronze newel posts and a bronze railing topping an ornamental wrought iron balustrade. West of the stairs are two rectangular spaces. The larger space is a sitting area with paneled wainscoting. On the original plan it was described as "office space". The smaller space, in the southeast corner of the lobby area, is a mail room. It contains mailboxes, slatted spaces for phone books and a shelf for reading them. The walls are paneled and the floor is terrazzo. The south wall contains four phone booths, entered through paneled wood doors with a glass panel at the top. Immediately west of the phone booths is an elevator. The elevator doors are bronze with eight rectangular panels engraved in an ornamental pattern consisting of stylized floral and leaf patterns. Next to the elevator, the floor level changes, marking the location of the Annex. Along the south end of the west wall of the lobby is a wrought iron balustrade with bronze railings and newel posts, a square paneled wood pier and a staircase that has bronze railings against the wall and in the center. The balustrade rests on black marble panels that match the lobby baseboard. Fluted pilasters flank the side walls of the 5-step staircase. At this level is a smaller rectangular lobby with quarter-sawn oak paneled walls that terminate a foot from the ceiling. The plaster ceiling is ornamental, with plaster strapwork in a simple repeated geometric pattern that

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incorporates fleur-de-lis and rosettes. Ornamental plaster work forms the crown that surrounds the room and is found on the bottom of a plaster-covered beam that bisects the room east-west. There are two elevators with ornamental bronze doors matching the door to the elevator at the main lobby level. To the rear of the small Annex lobby is a men's dressing room with marble walls and other secondary spaces that have been reconfigured over the years. Originally the "check room" was located in this area. The rest of the first floor is made up of shop spaces. These stores are narrow and deep except for the two facing Van Buren in the northeast corner of the building. These are smaller and square in shape. There is a service entrance on the alley that accesses shops located in the annex and the receiving room for the club.

The Mezzanine level foyer surrounds the staircase, with its curvilinear wrought iron balustrade, turned bronze newel posts and bronze railing. On the north and south sides of the balustrades are tall square fluted wood piers, with ornamental wood capitals, that extend from the first floor to the mezzanine ceiling. These two piers support plaster-covered beams, with an ornamental pattern at the bottom, that intersect above the capitals of the piers. The ceiling is plaster strapwork in a similar but more detailed pattern than that in the Annex lobby. Four original brass chandeliers hang from the ceiling, one double-tiered chandelier in the center of the staircase opening and four single-tiered chandeliers in the corners. Each has curving supports for the lights and decorative pieces in a Greek key pattern. Similar ones are found throughout the club. The foyer has wood paneled wainscoting and plaster walls.

The Mezzanine contains three major rooms. Entrances to the rooms are flanked by wide fluted pilasters that match the square columns. The most impressive and elaborate room is the two-story Lounge that occupies the entire east end of the building. Entered through two large rectangular openings with wide paneled walls, it has the ambience of a medieval great room. The walls are paneled floor to ceiling, with an upper and a lower row of tall panels. The upper row, which is topped by shouldered arches similar to those in the cloak room, is separated from the lower row by a band of rectangular panels resting on a slender ornamental band carved in a vine pattern. Rectangular panels over the entrances are topped by a thin cornice with ornamental volutes flanking the panels. There is an historic bronze clock over the north door. The floor is quarter sawn oak in a herringbone pattern. The ceiling is traversed by wood beams, three running east-west, nine running north-south. Six two-tiered chandeliers, matching the one in the center of the main staircase, light the room. There is a chandelier in front of each fireplace and there are two rows of two down the center of the room. The Lounge has two limestone fireplaces that extend from the floor to the ceiling in the center of the north and south walls of the room. The south fireplace is wider, extends at a slanted angle into the room and has a larger herringbone brick firebox opening. This fireplace has three circular columns with ornamental capitals supporting a wide limestone band with a Chicago Club emblem in the center. Above this wide band there is a small cornice and the walls slope inward to the ceiling. The north fireplace is narrower and flatter and the wide band with a center emblem is supported by two circular columns with ornamental capitals. This fireplace is flanked by two large arched windows. Four identical arched windows fill the east wall.

The two other significant spaces on the mezzanine level are the Library Bar and The Grille Room. Both are one story high. The library is entered from a pair of paneled doors surrounded by paneled walls and topped

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by a narrow cornice. The doors have a round wood push piece in the center of the door and glass openings at the top. The library is paneled with a fireplace in the center of the east wall. This fireplace is flanked by floor-to-ceiling fluted pilasters with slender ornamental capitals supporting a pair of brackets and the dentiled cornice that surrounds the room. The fireplace has a limestone surround and hearth and is topped by a wood overmantel with panels forming three blind arches separated by flat Doric pilasters. There is a historic clock in the center arched panels. The three windows on the north wall are separated by a vertical band of panels. A similar vertical band flanks the opening to the bar room, which is located to the west of the library. The west wall is lined with books. The bar room has shelves on the south and east walls, the window overlooking the vestibule on the north wall and a wood paneled bar in front of the east wall. Both the library and the bar room have strapwork ceilings and an historic chandelier hanging from the ceiling. The quarter sawn oak floors are laid in a herringbone pattern. The third significant space is the Grille Room, a large rectangular dining room located in the Annex, at the northwest corner of the building. Like the Library, the Grille Room is entered through a pair of paneled doors flanked by paneled walls. This entrance, which is flanked by wide fluted pilasters, is at the south end of the room. Just north of the entrance is an historic door located over a pass-through to the bar. The walls of the room are paneled floor to ceiling with three bands of rectangular wood panels. There are ornamental wall grates located in some of the top panels. The floor is carpeted. Although the ceiling is presently covered with acoustical tile, it has curving side walls with simple decorative plaster work over the wood cornice of the paneled walls. The ceiling is crossed by two plaster beams with an ornamental pattern in the bottom of the beams. The room has six historic chandeliers, two on either side of the two beams. The grill and two serving counters are located along the south wall. The stainless steel and copper canopies over the counters are historic. There is a fireplace in the center of the west wall. It has a black richly-veined mangle and surround and is topped by a wood paneled overmantel with ornamental rosettes in the corners of the square center panel. Wide fluted pilasters flank the fireplace. There are windows on either side of the fireplace and all along the north wall. Service areas for the grill are located in the southwest corner of the building. These service rooms are accessed from a short flight of stairs off the mezzanine foyer that leads to a small elevator lobby. The staircase has broad fluted pilasters on each side. The north pilaster faces both the foyer and the staircase. The strapwork ceiling of the foyer continues over the elevator lobby. Stairs to the upper floors of the building are located behind the south wall of the mezzanine foyer. The staircase is lined with paneled wood wainscoting and a wrought iron balustrade with twisted spindles, with decorative elements in the center of each spindle. The balustrade has slender bronze newel posts and a slender bronze railing.

The second floor of the club contains three major spaces—the Oak Room, the Old Chicago Room and the Robert Todd Lincoln Room—that serve as meeting rooms. The area to the east is the upper space of the Lounge. There are wide stairhalls accessing the Oak Room and the Old Chicago Room from the elevator. They have wood wainscoting and beams with decorative plaster work at the bottom. The Oak Room is an internal room, with quarter-sawn oak paneled walls extending to a foot below the ceiling.⁹ There is an historic clock in the west wall. The room has a low-ceiling entryway and the floor is carpeted. The Old Chicago Room is a large room with a strapwork ceiling and two chandeliers.¹⁰ It has wood wainscoting and a square pier with a paneled

⁹ Much of the paneling in this room is antique, probably English, but its origins are not known.

¹⁰ This space originally served as the card room.

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base and mirrored top. Ornamental plaster work covers the bottom of beams that cross the room. The room is entered through paneled wood double doors. On the interior the wood door casing has a broken pediment at the top. The Robert Todd Lincoln Room consists of three spaces that open into each other.¹¹ Some remodeling has taken place but there is still ornamental plaster work forming a crown molding in each of the three spaces and each has a historic brass chandelier. The Robert Todd Lincoln Room, which is located in the Annex, is accessed by a narrow corridor topped by a segmental arched vault. The spaces in the southwest corner of the second floor are marked "manicure" and "barber shop" on the original plans.

There is one major space on the third floor, the main dining room, now called the Burnham Room. It is a two story room in the same position as the lounge at the mezzanine level, across the east front of the building and extending two bays to the west. This room has a pair of entrance doors cased in wood and topped by a broken pediment flanking an urn. It consists of four spaces with shallow barrel vaulted ceilings separated by beams. There is ornamental plasterwork on the shallow arched vaults and on the bottoms and sides of the beams. At the north and south ends are marble fireplaces with molded shoulder-arched surrounds; there is a large molded marble keystone in the center of each fireplace. The walls have been somewhat changed with the addition of flat wood pilasters and painted walls with panels formed by narrow molding. Originally they were covered with a mural. The deteriorated conditions of these murals led to their removal in the most recent renovation of this room. There is an historic clock at the north end of the west wall over two swinging doors that lead to the food preparation areas. There are bays of triple-arched windows on the north and east walls of the room. Originally the spaces to the west of this large dining room were used as small private dining rooms.

The third floor mezzanine contains the manager's apartment, located in the northwest corner of the building. The rest of the third floor is made up of service areas, including the employee cafeteria. Floors four through six are mostly made up of bedrooms. On the sixth floor, some have been converted into offices. Historically, some were club rooms. The exception today is room 503, located in the northwest corner of the building, which serves as the billiard room. It has floor-to-ceiling wood paneled wall with square panels interrupted by fluted pilasters resting on vertical rectangular panels with carved ornamentation. At the top of the pilasters there is a molding with widely spaced dentils. Above it is a row of wide rectangular panels. The ceiling is plaster. Some of the panels open up and were used to store liquor during prohibition. A club room once known as "Room 100" is located in the northeast corner of the fifth floor. A two-story squash court was originally located in the center of the building next to the light court.

On the seventh floor there are two Inner Clubs, both located at the west end of the north side of the building in the Annex. "Room 1871" commemorates the Chicago Fire of 1871 and contains fire memorabilia, but no significant architectural features. This room is in the northwest corner of the building and was once referred to as room "703". There is a pair of leaded-glass windows containing a Chicago Club emblem at the south end of the west wall. "Room 19", once known as "Room 700", is located just to the east. It celebrates the history of railroading and contains numerous objects and books dedicated to the history of the railroad. The walls have wood paneling up to a foot from the top of the wall and ornamental plasterwork at the bottom of

¹¹ These spaces were originally private dining rooms.

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beams crossing the ceiling, in a band surrounding the sections of the room and forming a band over the paneling. The east wall has two windows that open into a wall because the Annex was built before the current building to the east and was intended to have a view over the original four-story club building. The space known as the "Presidents Room" is located in the northeast corner of the seventh floor. Its major historic feature is an ornamental wood fireplace mantel that has a marble surround topped by paneling and flanked by fluted Ionic pilasters. Next to it, in the southeast corner, is a meeting room known as the "Blair Room", honoring long-time club president William McCormick Blair. It was originally an Inner Club known as "Room 19". It has a fireplace, but no other significant architectural features

The eighth floor contains two large rooms on the east side of the building: the John Black Room in the northeast corner and the Buckingham Room in the southeast corner. Both have quarter sawn oak floors in a *parquet de Versailles* pattern. The ceilings are shallow barrel vaults with historic brass chandeliers. The main historic feature in the Buckingham Room, which was originally a "public bar room", is a wood fireplace that has a marble surround topped by panels and flanked by Ionic fluted pilasters. The John Black Room, which originally was a "card room", has paneled walls and a grey molded marble fireplace in the center of the north wall. The other rooms that have historical interest on this floor include the (Stanley) Field Room (originally the top story of the squash court), the McCutcheon Room (originally the "radio room", Room 800-803 and Room 807. The Field Room has a non-functioning fireplace attached to the west wall. Its ornamental wood mantel has voluted sides surrounding a rectangular panel supporting a cornice with egg and dart molding. The fireplace is out of scale with the room and appears to have been installed as decoration.¹² This space formerly served as a squash court. The McCutcheon Room, named for Chicago Tribune cartoonist and Club member John McCutcheon, like most of the large rooms on this floor, has a shallow barrel-vaulted ceiling. It once extended further south, to the light well, but was shortened to accommodate fire codes. Although there are no significant architectural features, the room has interest because of the McCutcheon drawings that line the room. Room 800-803, another Inner Club, consists of two sections. In 803, there is a fireplace with a limestone mantel that has 3/4 engaged cylindrical columns at the corners and a firebox topped by a molded segmental arch. This space was a private dining room, apparently for the squash players. To the south of this room was a space marked on the original plans "Dressing Room for Squash Players" which opened into Room 803 through double doors. The most significant architectural element of Room 800, which was originally a bedroom, is its shallow barrel vaulted ceiling. There is a modern c. 1970 bar that services Room 800-803. The final significant space on the eighth floor is Room 807. Although it is presently empty, it once served as bedroom with an adjacent locker room. This space has a barrel vaulted ceiling with a small historic lighting fixture hanging from a chain. Unlike the rest of the light court windows, which are 1/1 in configuration, this room has three steel casement windows that are similar in style to those on the street facades. The window and door casings are varnished. This very likely was a space for the squash players, since the flooring, like that in the dressing room for the squash players and their private dining room, was originally rubber tile. There are some bedrooms on floors seven and eight as well as on the lower floors. Most have not been altered, although they have been refurbished.

¹² Its appearance would suggest that this fireplace surround was in the original Burnham & Root building--possibly dating from its 1891-3 remodeling.

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Never having served as anything but a club building, the Chicago Club is noteworthy for its excellent integrity. It has practically all of the exterior and interior features that reflect its historic and architectural significance. The Romanesque Revival building, with its classical, medieval and originally-composed architectural details, is continually being refurbished, with the historic features being retained and restored.

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Chicago Club, Cook County, Illinois

SUMMARY

The Chicago Club is eligible for listing on the National Register of Historic Places under Criterion A for Commerce, Social History, and Entertainment and Recreation. The Chicago Club was formed in 1869 by a group of leading Chicago businessmen who, having made their fortunes, were looking for the respectability and congeniality that a social club, modeled on Boston and New York examples, could bring. By the late 1870s the Chicago Club had become the most prestigious men's social club in the city. Its membership has included important figures in the development of the railroad industry, leading newspapermen, financial titans, military commanders and major philanthropists. The Chicago Club sponsored the first reception for the Commercial Club in 1877 and the two clubs remained closely intertwined for over a century, with the Commercial Club playing an important civic role that the Chicago Club privately supported.¹

The Chicago Club is also eligible for listing under Criterion C for Architecture. In addition to the key role it has played in Chicago's social and business life, the Chicago Club resides in one of the hallmark buildings of South Michigan Avenue. The current building was constructed in 1928-29 to the plans of Granger & Bollenbacher. This eight-story granite and brownstone Romanesque Revival structure harks back to the original 1885 Art Institute designed by Burnham & Root. The Chicago Club purchased the Art Institute building and its 2 ½ -story annex in 1891 and occupied it until 1928. At that time, a new annex was constructed and work was begun on renovating the 1885 building. In June of 1928, while renovations were underway, structural failure led to the collapse of the interior of the 1885 building, forcing the Club to construct an entirely new building on the site. A considerable amount of stonework and exterior decoration was salvaged from the Burnham & Root building for use in the new clubhouse, including the carved Romanesque archway from the original front entrance, the foliate string course and the terra cotta rondels. The stately design and conservative materials of the 1928 reconstruction reflect the fact that the Chicago Club, since its earliest days, has been both an institution and a community.²

The period of significance for the Chicago Club is 1928, the year that construction on the current clubhouse was begun, to 1955, the 50-year-cutoff for significance to the National Register.

CLUB HISTORY

By the late 1860s Chicago's business community was maturing, giving some of its leading members the leisure time to begin forming cultural institutions. The Art Institute, the Chicago Historical Society and over ten social clubs were formed between the Civil War and 1880. Many of these organizations had overlapping

¹ Among their many projects, the sixty members of the Commercial Club established the Chicago Manual Training School on Michigan Avenue, raised money for the construction of Fort Sheridan (1887) and the Auditorium Building (1890) and envisioned and underwrote Daniel Burnham's 1904 *Plan of Chicago*. The mission of the Commercial Club was "the discussion of questions of local polity and economy from a strictly non-partisan point of view." Andreas, A.T. *History of Chicago*. (Chicago, 1886), p.404.

² Wittebort, Robert J. Jr. *The Chicago Club 1960-1994*. (Chicago, 1995) p.117.

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membership and boards.³ These newly-formed institutions were meant to civilize the raw, entrepreneurial spirit of the Chicago frontier and to signify the city's arrival as a place of material, cultural and moral wealth.

The Chicago Club grew out of the Dearborn Club, a small social club that was first formed in 1861 for members to chat, drink and play cards.⁴ Although the Dearborn Club did not survive the Civil War, in January of 1869 a meeting was called to form a new club around the core of the Dearborn Club's original membership. The Chicago Club, as the new club was called, was chartered in 1869 and moved into its rented quarters in a house at Adams and Jackson. Its executive committee was led by president Ezra B. McCagg, "an American gentleman" who was Chicago's largest real estate investor.⁵ The Club grew rapidly, doubling its membership in the first year and serving as a social center for Chicago's business community. Robert Todd Lincoln, George Pullman, real estate man Potter Palmer, *Chicago Daily News* publisher Melville E. Stone, *Evening Journal* editor Henry Farrar, Chicago Northwestern Railway director Henry R. Pierson, Santa Fe Railroad president Edward P. Ripley, retailers Levi & Joseph Leiter, banker Lyman J. Gage and key military men such as General Philip Sheridan were all early Club members.

The 1870s were a fertile time for club formation in Chicago. Most of the clubs that still exist today, both men's and women's, were formed between 1869 and 1880. Many of the leading men in Chicago's business community hailed from New England, where clubs were the norm. Most of Chicago's clubs, including the Chicago Club and the Commercial Club, were based on Boston models.⁶

In 1875 the Chicago Club purchased a lot on Monroe Street opposite the Palmer House. On this 50' x 106' lot they built their first clubhouse. This 5 story building "was regarded as a marvel" and became a favorite meeting place for the Club's 230 members.⁷ It was in this building that the Club held its first reception for the Commercial Club (1877), receptions for President Rutherford B. Hayes (1878) and General Ulysses S. Grant (1879) and a farewell reception for Robert Todd Lincoln (1890) following his appointment as Minister to England.⁸

By 1890, the Chicago Club was considered "the *ne plus ultra* of the city's social clubs"⁹. Its membership had grown to 450 resident members and there was a long waiting list for admission. As planning began for the 1893 World's Columbian Exposition, the Club realized that its aging clubhouse was not large enough to accommodate the stream of visitors and dignitaries that it would be expected to host during the fair. In May 1890 a committee was appointed to look for a new club site. With many Board members in common, they

³ Andreas, A. T. *History of Chicago*. (Chicago, 1886), pp.392 & 404.

⁴ Dedmon, Emmett. *A History of the Chicago Club*. (Chicago, 1960), p.7.

⁵ *Ibid.*, p.10-11. McCagg remained a member until his death in 1908.

⁶ Clubs that were formed during this time include the Standard Club (1869), Calumet Club (1878), Union Club (1878), Illinois Club (1878), Union League Club (1879), and the Iroquois Club (1880). Andreas, p.392.

Dedmon, p. 29.

⁸ Kirkland, Caroline. *Chicago Yesterdays*. (Chicago, 1919), p. 210-211.

⁹ Lowe, David. *Chicago Interiors*. (Chicago, 1979), p.102.

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began discussions early in 1891 with the Art Institute about purchasing the Institute's building on Michigan Avenue at Van Buren Street.

The Art Institute building, designed by Burnham & Root, was built in 1885. This building was universally admired as one of the "gems" of Michigan Avenue. Writing in the 1930s, Thomas Tallmadge remembered "we used to say that next to the Field Wholesale by Richardson the best piece of architecture in the city was the Chicago Club."¹⁰ The four-story Art Institute fronted on Michigan Avenue at the southwest corner of Van Buren Street. Built of rusticated brownstone, it was entered through a deep round-arched portal at the south end. Round arches enclosed its tripartite windows and narrow, conically-roofed turrets framed the corners. A single gable on the Michigan Avenue front was topped by a sculpture with three terra cotta rondels beneath it. Additional rondels decorated the spandrel between the second and third story windows. Smaller gables ornamented the north elevation along Van Buren Street. Like the Chicago Club, by 1890 the Art Institute was thinking about making a statement with a new, larger building to be ready in time for the Columbian Exposition. They were preparing to build a new museum on Michigan Avenue between Jackson and Monroe and needed to sell their 1882 building. The timing couldn't have been more opportune for the Chicago Club and the location offered the visibility, convenience, light and spaciousness that they were looking for.

By October 1891 the Chicago Club had agreed, reluctantly, to purchase the building for \$425,000.¹¹ They asked architect Daniel H. Burnham to submit a report "outlining changes that would be necessary to the Institute building."¹² With considerable discussion as to how the purchase and renovations would be financed, the deal was approved by the Club's membership in October 1891.

With the purchase of the Romanesque Revival Art Institute the Chicago Club joined a growing number of clubs that were housed in buildings of similar style. In an 1895 engraving featuring the buildings of the leading Chicago clubs only the Chicago Athletic Club is not Romanesque Revival.¹³ As one of the city's most popular styles during the 1880s, the Romanesque offered design that was both dignified and decorative and it was used for numerous important office buildings as well as warehouses, private residences, and churches.¹⁴

Architect Francis M. Whitehouse oversaw the renovations to the Art Institute building.¹⁵ In anticipation of its bigger quarters, the Club increased its membership limit to 600 in 1892. The Club moved into its spacious

¹⁰ Tallmadge, Thomas. Architecture in Old Chicago. (Chicago, 1941), p.167.

¹¹ Chicago Club Minutes, 6/16/1891. The Committee felt that the actual value of the property was \$400,000, "but in view of the fact that the Art Institute is a public institution in whose welfare we are all interested", they agreed to pay the higher price. Joel P. Harvey, Charles J. Barnes and Charles W. Deering negotiated for the Chicago Club. Albert Sprague, John Glessner and Charles Bartlett represented the Art Institute.

¹² Chicago Club Minutes, 6/16/1891.

¹³ Moses, John & Joseph Kirkland, eds. The History of Chicago. (Chicago, 1895), p.582.

¹⁴ The Studebaker Building (S.S. Beman, 1886), The Rookery (Burnham & Root, 1885), the Pullman Building (S.S. Beman, 1883) and The Auditorium Building (Adler & Sullivan, 1887-9) are just a few of the most notable examples of the use of Romanesque Revival for commercial buildings in Chicago.

¹⁵ Chicago Club Minutes, 7/1/1893. The Club spent \$217, 093.43 renovating and furnishing the clubhouse.

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new home in May 1893. In that year over 6000 guests were welcomed into the refurbished building, twice the Club's usual number, including numerous "distinguished visitors" who were given guest privileges during the Columbian Exposition.¹⁶

Despite a minor slowdown in its revenues during the Panic of 1893, the Chicago Club grew rapidly in its new headquarters. By 1900 it had 650 resident and 278 non-resident members and was taking in over a quarter of a million dollars in dues and service fees. It was during this period that the "millionaires' table" became a feature of the mid-day lunch, with Chicago business titans George Pullman, Marshall Field, John Crerar, Nathaniel Fairbank and John DeKoven meeting regularly to discuss the city's business and civic affairs.¹⁷

In 1918, the Club membership limit was increased to 850. Despite its growing membership, "club members were still expected to be proper in all respects" and the Club Minutes reflect the seriousness in which both membership and its attendant privileges were viewed.¹⁸

When the Prohibition amendment to the Constitution was passed in 1920, the Club and its members faced a dilemma: how to continue to use the Club for social drinking without breaking the law? The Club sold the contents of its wine cellar to its own members who then began to form "Inner Clubs" that would enable them to meet and drink their privately-held liquor within the confines of the Club. These Inner Clubs became a key element of the Chicago Club in the 20th century, and several of them remain strong components of the Club's organization today. The Inner Clubs rented private suites of rooms from the Club in which they were permitted to serve meals to their members. Most of the Inner Clubs developed around particular interests: Room 803 was organized for younger members; Room 100 was organized by a group of men who all worked at the same LaSalle Street investment banking firm; Room 700 was for men who worked in the railroad and railroad supply industry; the members of Room 800 were interested in civic affairs. The Inner Clubs soon became "a cross between a saloon and a college fraternity" and their existence lent a uniqueness and a vitality to the character of the Chicago Club. In the 20th century, nearly half the Club's members were also members of an Inner Club.

CONSTRUCTION OF 81 E. VAN BUREN

Unfortunately, when it purchased the Art Institute the Club also purchased the Institute's annex on Van Buren Street. This building, which contained stores, a kindergarten and rented rooms, was in a dilapidated condition. As early as 1903 it was inspected by Daniel Burnham and declared "too dangerous for occupancy."¹⁹ It was repeatedly condemned by the City and repeatedly repaired to bring it up to code. When it was condemned once again in 1920 the Club finally decided that it was no longer practical to repair it. A building committee

¹⁶ Chicago Club Minutes, 4/16/1892 and Annual Report 1893.

¹⁷ Dedmon, p.52.

¹⁸ Ibid., p.61.

¹⁹ Ibid., p.54.

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was appointed to consider a variety of options for replacing the annex and improving the main building. As one of the Club historians later noted, there was a "modern lack of patience with what was formerly perceived as charming Clubhouse dilapidation."²⁰

In December 1926 the Building Committee presented five options to the Board, three of which were taken to the membership.²¹ Although plans for the various options have not survived, it seems that all of them were drawn up by the architectural firm of Granger & Bollenbacher. The least expensive option was chosen and in July 1927 a contract was awarded to build a new seven-story building on the site of the annex and to renovate the existing club.²² By May 1928 the new annex was complete and the contractors were ready to break through to the old building and begin renovations there. Early on the morning of Sunday, June 17, 1928 the Club's night watchman heard some unusual creaking inside the old building. He went outside to find a policeman to help him investigate. He returned to find the interior of the building almost entirely collapsed.²³

The 1885 building was declared unsalvageable, so Granger & Bollenbacher were sent back to the drawing boards to design an entirely new clubhouse. Because the old clubhouse had been one of the most admired buildings on Michigan Avenue, it was important to Club members that the new design respect the style and materials of Burnham & Root's original building. In addition to their love of the old building, the Club had already built the new Annex to blend with the brownstone Romanesque Revival of it. Both the style and the layout of the principal rooms on the first and second floors in the new clubhouse seem to have mimicked, to a large extent, the layout of the Burnham & Root building. The architects proposed an 8-story building with commercial spaces on the ground floor to help pay for the increased cost of the new structure (there were also commercial spaces in the Annex). The new building, designed in the very *retardataire* Richardsonian Romanesque style, would reuse most of the stonework from the Burnham & Root building, including the round-arched entry from Michigan Avenue and the terra cotta rondels. What couldn't be reused was imitated, such as the belt course and the carved stone capitals.²⁴ Work began almost immediately and construction on the new clubhouse was completed by the summer of 1929.

Aside from the difficulty of its unanticipated cost, the new Club had to blend both the interior and the exterior of the already-completed Annex. The new Annex had been built to match the high first floor height of the 1885 building. These floor heights became unnecessary and an encumbrance in the new Michigan Avenue building. Granger & Bollenbacher solved the problem by moving the entrance to the Van Buren Street side of the building, enabling them to create a multi-level lobby to accommodate the different floor heights and freeing up space along the valuable Michigan Avenue front for storefront rentals.

²⁰ Wittebort, Robert J. Jr. The Chicago Club 1960-1994. (Chicago, 1995), p.30.

²¹ Chicago Club Minutes, 12/11/1926.

²² Ibid., 7/11/1927.

²³ Dedmon, p.68. There are numerous contemporary accounts of the collapse and its causes. See, for example, Engineering News Record, v.101 no. 19 (11/8/1928), p.684 for photographs and an analysis of the structural failure that caused the collapse.

²⁴ See notes on Granger & Bollenbacher plans in the Chicago Club archives.

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The new Chicago Club was a small but very complete world, with several dining rooms, a barber shop, bedrooms of various sizes, private meeting rooms and dining rooms, numerous telephone booths on each floor, a library, squash courts, card and backgammon rooms, and a bar. The Club's main formal rooms continued to enjoy the light and lakefront views along Michigan Avenue while a more intimate Grill Room was maintained in the Annex along the Van Buren Street side of the building.²⁵ Indicating the Club's place as a "home away from home" for its members, fireplaces were to be found throughout the building's public and private spaces.

The interior finishes and the furnishings of the new clubhouse reflected both its 19th-century roots and its 20th century ambitions. The new Van Buren street vestibule is finished entirely in cream-colored travertine marble, a startling contrast to the dark, quarter-sawn oak paneled confines of the lobby and formal stairhall. Finely-detailed bronze balustrades and elevator doors and strapwork ceilings done in plaster lend a masculine Old English feel to these first floor spaces. The oak trim and elaborate plaster ceilings continue on the second floor where the cavernous second floor lounge is equipped with comfortable chairs, desks and baronial-scale fireplaces. The Club records do not document the discussions that were held about both the exterior and interior design of the new clubhouse, but it seems certain that members had considerable input into the final outcome.

GRANGER & BOLLENBACHER

Alfred Hoyt Granger (1867-1939) and John C. Bollenbacher (1884-1939) first worked together in 1924 as part of the firm Granger, Lowe & Bollenbacher. They were sole partners of their own firm from 1926 until their deaths in 1939.²⁶

Granger was born in central Ohio and educated at Kenyon College, M.I.T. and the *Ecole des Beaux Arts*. He worked for Shepley, Rutan and Coolidge around 1890 and may have been in Chicago while the Columbian Exposition was being built, since he is recorded as having worked for Jenney & Mundie briefly before opening his own practice in Cleveland in 1893. By 1898 he was back in Chicago as part of the firm Frost & Granger. He and Charles Sumner Frost specialized in large commercial projects, particularly train stations. Their partnership lasted until 1910 when Granger moved back east. He served as an army engineer during the first World War, then returned once again to Chicago in 1924.

Bollenbacher was born in central Indiana and was educated at Indiana University and M.I.T. He opened a practice in Chicago in 1908 with Elmo C. Lowe, another M.I.T. graduate. They were in partnership together until 1923, when Alfred Granger joined the firm. Like Granger, Bollenbacher served as an engineer during the first World War. Both Granger and Bollenbacher served as president of the Chicago Chapter of the American Institute of Architects and they were both officers of the Illinois Society of Architects.

²⁵ According to the Club historian, members always preferred the grill in the annex to the larger dining room (now the Burnham Room) created on the 3rd floor of the new building. Dedmon. p.71.

²⁶ Biographical information is taken from Chicago Architects' biographies from the Burnham Library Pamphlet File. (n.p., n.d.) and from Withey, Henry F. Biographical Dictionary of American Architects. (Los Angeles, 1971).

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National Park Service

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Chicago Club

Cook, Illinois

Granger & Bollenbacher carried on an active practice in the booming 1920s, particularly attracting institutional clients who would use them repeatedly over many years. In addition to numerous churches, they designed over a dozen buildings for Northwestern University and numerous buildings for Indiana University and the University of Illinois. In Chicago they designed the Hyde Park Community Church (1924), the Cloisters Apartment Building (1927) and the apartment building at 1530 N. State Parkway (1930). The Chicago Club, coming as it did just before the stock market crash of October 1929, was one of their last major commissions.²⁷

THE CLUB AND THE BUILDING FROM 1929 TO THE PRESENT

The total rebuilding of the clubhouse forced the Club to take on a \$2.97 million mortgage in May 1929. The size and terms of this loan, coupled with the hardships of the Depression and World War II, were to provide some of the Club's biggest challenges between 1929 and 1944. Despite these challenges, however, the Club was to prove a sturdy and resourceful institution. Ultimately, the Chicago Club reached the year 2000 in as sound a financial and social position as it had been at the start of the century.

Thanks to the conservative financial bent of its members, it took several years before the Club felt the effects of the Depression. The Club continued to grow after the Crash of 1929, and in the early 1930s had a waiting list of 700 men.²⁸ But in 1933, as the Depression deepened, members came to the end of their resources and began to withdraw. The Club was under tremendous pressure from its lender to open up membership to improve its balance sheet. Although the Club refused to bend its admission rules, the Executive Committee appointed Lester Armour to head up a committee to devise a plan to offer less expensive associate or junior memberships. Despite the success of this effort, membership roles continued to dwindle and the waiting list "evaporated".²⁹ In a major coup for the Club, President Stanley Field successfully negotiated adjustment to the terms of the mortgage, enabling the Club to stave off looming bankruptcy. Although it was to see 274 vacancies by 1934, the Club was quickly in the black again by 1937 and for a time, at least, its worries seemed to be over.

With the arrival of World War II the Chicago Club was once again put under a financial strain. Younger members went off to serve in the armed forces and older members lent their expertise at high levels in the war effort. Members Frank Knox and Ralph A. Bard went to Washington, D.C. to serve as Secretary and Assistant Secretary of the Navy.³⁰ Many other Chicago industrial leaders "who formed a vital part of the Club's membership" were involved in supporting the war effort. Philip Clarke, a member who was tremendously active in civic affairs, headed up a successful War Bond drive at the Club and later resuscitated the city's Red Cross

²⁷ Aside from the North State Parkway apartments, the only later commissions they note in their biographical statement for Withey are a Methodist Episcopal Church in Wilmette (1930), some small buildings at the Manteno State Hospital (1931), the Winnebago County Courthouse (1937, Wisconsin) and a housing project in Indianapolis (1939). Chicago Architects' biographies.

²⁸ Dedmon, p. 73-75.

²⁹ *Ibid.*, p. 75.

³⁰ Knox and Bard followed the example of earlier Club members such as Robert Todd Lincoln (Minister to England) and Club President Robert P. Lamont (Secretary of Commerce) in service to their country.

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efforts.³¹ The Club, meanwhile, strained to provide services to its members and it frequently used up all of its rations as it was called upon to host luncheons and dinners for various wartime causes.³²

It was in the midst of the war, in 1942, that William McCormick Blair, an investment banker and third generation Chicagoan, took over as Club President. Blair began his legendary tenure by both reducing and refinancing the mortgage which the Club had taken out to finance its new building in 1929. The mortgage, on which the Club still owed \$2.5million, was coming due in 1944. Blair used his personal connections for the bulk of the financing (\$1 million) and then called upon club members to buy bonds to support the remaining \$800,000 in debt. With careful stewardship and planning on the part of the Club Board and its Manager, the entire debt was retired in just ten years.³³ In addition to his extremely important financial impact on the Club, Blair rejuvenated the Club following the conclusion of the war. Under his leadership membership categories were redesigned to make the Club more attractive to younger members and a vast capital improvement program was begun. To this day Blair is revered as one of the Club's most visionary leaders. The success of his efforts lay not only in the retention of the clubhouse itself, but in the retention of many 4th generation Chicago business leaders as members: Philip D. Armour, Jr. and Laurance Armour, Edward, William and Bowen Blair, Marshall Field, Jr., Brooks McCormick and Anthony M. Ryerson—all bearing recognizable old Chicago names—continued as club members following the war.

By the end of World War II the clubhouse was once again in need of serious refurbishing. Wartime material and labor shortages prevented the Club from doing anything to the building until 1946, but money was set aside for capital improvements starting in 1943. Aside from its planned renovations, a change in the City's fire code in 1946 forced the Club to enclose its open secondary stairwell (on the south wall of the building) and modify its elevator shafts. Cornelia B. Conger, an interior decorator who was both the daughter and wife of Club members, was hired to remodel and refurbish the Club.³⁴ She worked in conjunction with architect Walter Frazier. Their biggest project was remodeling the dining room on the third floor. They lowered the ceiling, installed new chandeliers, purchased new furniture for in front of the fireplaces, installed new black marble fireplace surrounds and had artist William Moulis paint murals of the Chicago skyline on the walls. Conger also redecorated two dozen guest rooms on the upper floors and several of the smaller public rooms.³⁵ Like the charge that seems to have been given to Granger and Bollenbacher in 1928, Conger's charge was to refurbish things without changing their essential character.³⁶

During the 1970s, '80s and '90s the Chicago Club undertook many capital improvements to its building. Whenever these improvements were visible to the public eye, tremendous care was taken to keep the features and finishes of the original clubhouse. In the Grill Room, the original stainless steel and copper stove hoods

³¹ Dedmon, p.86.

³² Ibid., p.87.

³³ Ibid., p.87-92.

³⁴ Aside from the fact that she was the granddaughter of club member John Lyon, we have been unable to obtain additional background information on Conger. Ibid., p.57.

³⁵ Chicago Club Minutes, 9/11/1946, 10/16/1946, 9/29/1947, 5/24/1949 and Annual Reports of 1947 and 1948.

³⁶ Dedmon, p. 106.

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were buffed up and reused over the serving area. A new coat room was created which replicated the walnut paneling in the reception area. The dropped ceiling was removed in the old third floor dining room (now the Burnham Room) and new lighting and heating systems created to blend into the restored barrel vaults and plasterwork. It was at this time that the deteriorated condition of the Moulis murals led to their removal. The beautiful entrance canopy was rebuilt. In every case, the Club has been conservative and respectful in its approach to changes in the Club's appearance.

ADMISSION OF WOMEN MEMBERS

In 1969 the Chicago Club held its Centennial Reception. For the first time since 1890, women were admitted to the clubhouse. Hoping for a story, journalists made the event a media sensation, but this occasion proved to be a mere crack in the Club's male fortress.³⁷

As women entered the workforce in greater numbers during the 1970s the exclusion of women from nearly all of Chicago's prestigious social clubs became increasingly problematic. At the Chicago Club, as at most of its peers, women were not allowed as members or as guests. A 1973 lawsuit against eight of the city's social clubs sought to revoke their liquor licenses on the grounds of discrimination against women. Although this lawsuit was unsuccessful, it engendered an open debate about the admittance of women. The Commercial Club, a prestigious group that regularly met at the Chicago Club, pushed the issue to the forefront when it asked that women be permitted to attend its meetings. The Club Board felt it had to respond and it addressed the issue openly for the first time in its 1977 Annual Report. At this point, the Club President was adamantly opposed to admitting women.

In 1978 Chicago Club members were polled about admitting women as guests. Over 80% of the members were in favor of this suggestion and in November 1978 women were allowed in the Club as guests. The old barbershop on the 3rd floor [?] was converted to a women's washroom. By this time, Club leaders realized that they were on an evolutionary path that was probably going to make women members an inevitable part of Club life. Through a series of masterful procedural maneuvers, the Executive Committee voted to admit women as members in April 1982. Hanna Gray and Jean Allard, the President and Vice-President of the University of Chicago, were invited to join as the first women members. Although many members felt betrayed and resentful, this step was seen as "a pragmatic conclusion" to the struggle.³⁸

CONCLUSION

The story of the Chicago Club, in many ways, reflects both the business and the architectural climate of Chicago from the time of its founding in 1869 up until the present. On the business side, the Club has always

³⁷ Wittebort, p.20.

³⁸ Ibid., p.70-86.

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Chicago Club

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been home to the upper echelon of Chicago's business community. As Dalton Potter noted in his work on Chicago's elite, the Chicago Club is "the most prominent, the most ancient, the most select" of the city's clubs.³⁹ To its members, the Chicago Club provides a vital place to conduct business, make new contacts and solidify old ones. It has been and will continue to be a key component of the city's business culture.

Like the business environment, the architecture of the Chicago Club is also a reflection of the city's complexity. Its commanding location on Michigan Avenue is belied by its extremely private entrance off Van Buren Street. Although it was built during the second quarter of the 20th century, the building does not reflect any of the progressive architectural design trends of the late 1920s. In fact, the Club's design is deliberately reminiscent of the work of Burnham & Root (and, through them, H. H. Richardson). The Chicago Club's Romanesque Revival design closely reflects the conservative design taste exemplified by the revival styles seen in suburban residential architecture of this period. By using motifs of the past, architects and their clients were able to add a visual layer of history, solidity and respectability to their surroundings.

The Chicago Club is a key component of South Michigan Avenue and serves as a visual reminder of the once-numerous Romanesque Revival buildings of the 1880s. The Club continues to play its dual role as both a business and an architectural cornerstone of Chicago.

³⁹ Potter, Dalton. Some Aspects of the Social Organization of the Elite of Chicago. (Chicago, 1949), p.54.

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Chicago Club

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Chicago Club

Cook, Illinois

Boundary Description

LOTS 10, 11, AND 12, IN ASSESSOR'S DIVISION OF LOTS 1 TO 5 AND 8 OF BLOCK 9, OF FRACTIONAL SECTION 15, TOWNSHIP 39, RANGE 14, EAST OF THE THIRD PRINCIPAL MERIDIAN, IN COOK COUNTY, ILLINOIS, SURVEYED AND SUBDIVIDED BY THE BOARD OF CANAL COMMISSIONERS PURSUANT TO LAW IN THE MONTH OF APRIL, YEAR OF 1836.

Boundary Justification

The boundary includes the lot historically associated with the Chicago Club.

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Chicago Club

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List of Photographs

1. Overall view looking SW to corner of Michigan Avenue and Van Buren Street. (L to R) Fine Arts Building, Fine Arts Building Annex, Chicago Club.
2. Michigan Avenue elevation-looking W
3. Michigan Avenue elevation, detail-looking W
4. Michigan Avenue storefront-looking W
5. Van Buren Street elevation-looking ESE
6. Van Buren Street elevation, detail-looking S
7. Van Buren Street elevation, detail-looking S
8. Van Buren Street entrance, detail (reused from Burnham & Root building)-looking S
9. Van Buren Street entrance canopy-looking E
10. First floor lobby looking N towards Van Buren Street entrance
11. Looking SW towards upper elevator lobby (first floor)
12. Grand staircase from the lobby-looking E
13. First floor mezzanine lobby-looking NW (Grill Room entrance in far corner)
14. First floor mezzanine lobby ceiling detail
15. Lounge fireplace (first floor mezzanine)-looking S
16. Grill Room (first floor mezzanine)-looking W
17. Library fireplace wall (first floor mezzanine)-looking E
18. South stairwell rail and newel posts between 2nd & 3rd floor-looking S
19. Burnham Room doorway (third floor)-looking W from inside the room
20. Burnham Room window hardware detail on Michigan Avenue (east) front
21. Typical upper story rail and newel posts in south stairwell.

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Chicago Club

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List of Photographs-continued

22. Bedroom fireplace (believed to date from 1947 remodeling)-looking N
23. Upper floor bedroom-looking NW
24. Typical cast bronze historic clock
25. First floor lobby water fountain and cup dispenser-looking W

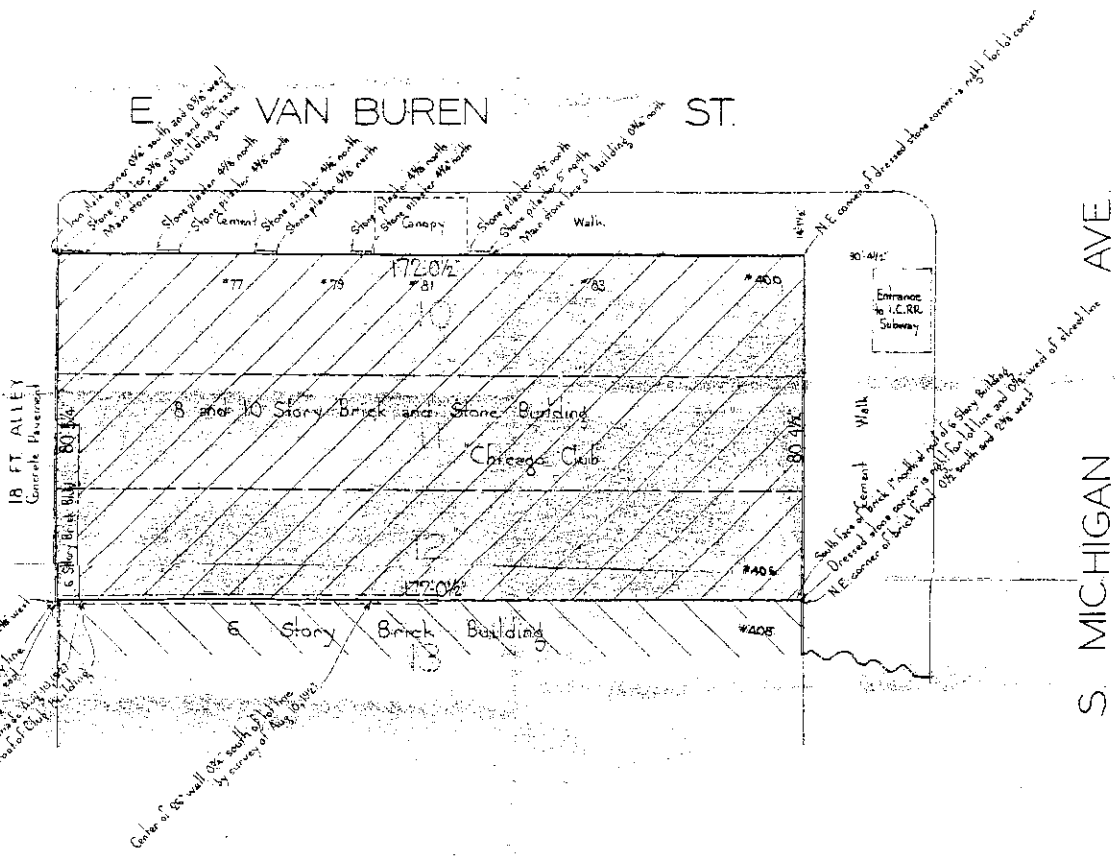
SUITE 707 CITY HALL SQUARE BLDG.
138 N. CLARK ST.
TELEPHONE HARGOLPH 8800

Chicago Guarantee Survey Company

PLAT OF SURVEY

HARRY L. CANMANN, PRES.
BRUCE B. HOOT, VICE-PRES. & SEC.
HARRY G. MARIETTA, TREAS.

Of Lots 10, 11 and 12 in the Assessor's Division of Lots 1, 2, 3, 4, 5 and 8, in Block 9 in Fractional Section 15 Addition to Chicago, Cook County, Illinois.



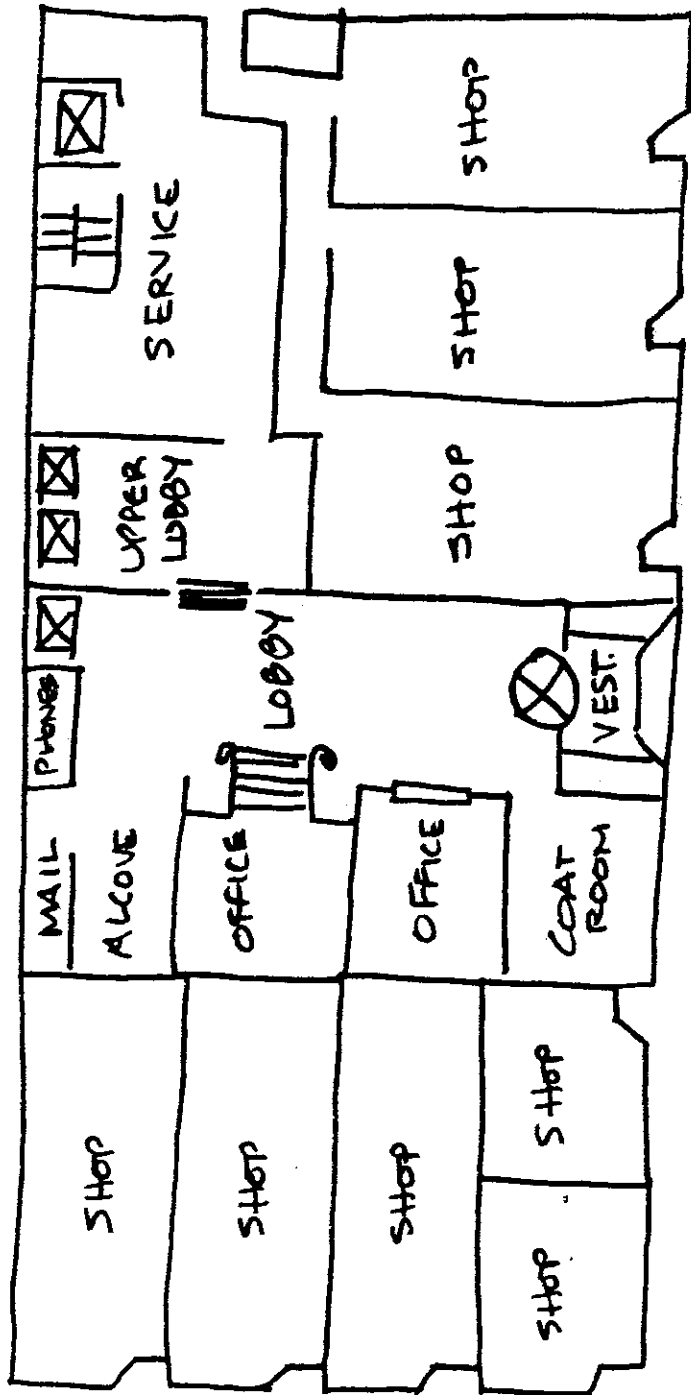
Party Wall Agreement of Record
 Studebaker Bros. Mfg. Co. Agreement dated Oct. 7, 1886
 with Reg. Jan. 15, 1888 in Book 2567 at page 215
 An Institute of Chicago Agreement for party wall
 # 914120 between Lots 10 and 13

CHICAGO CLUB

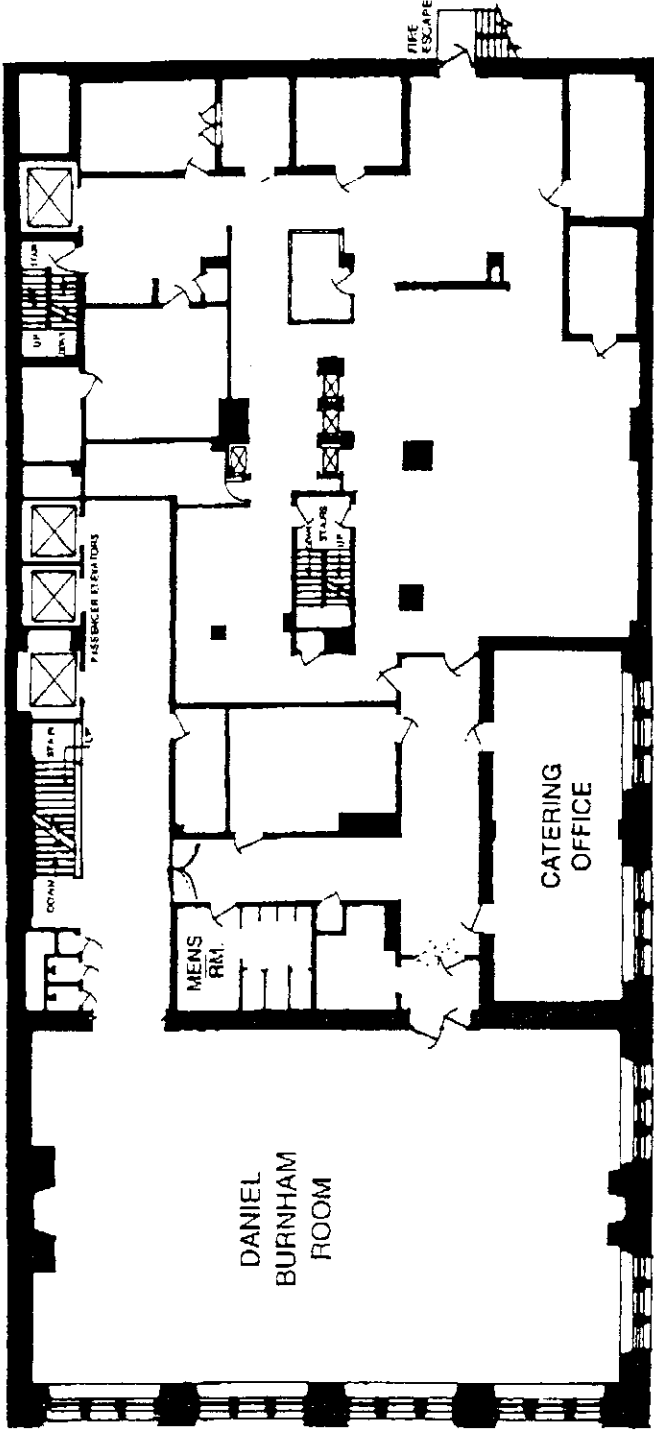
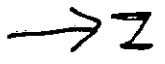
Distances are marked in feet and inches
 Order No. 44-1104
 Section 15-19-14
 Drawn by Sidney Austin, Engineer & Surveyor
 Checked by _____
 Approved by _____

Compare your points before building by the same, and AT ONCE report any difference.

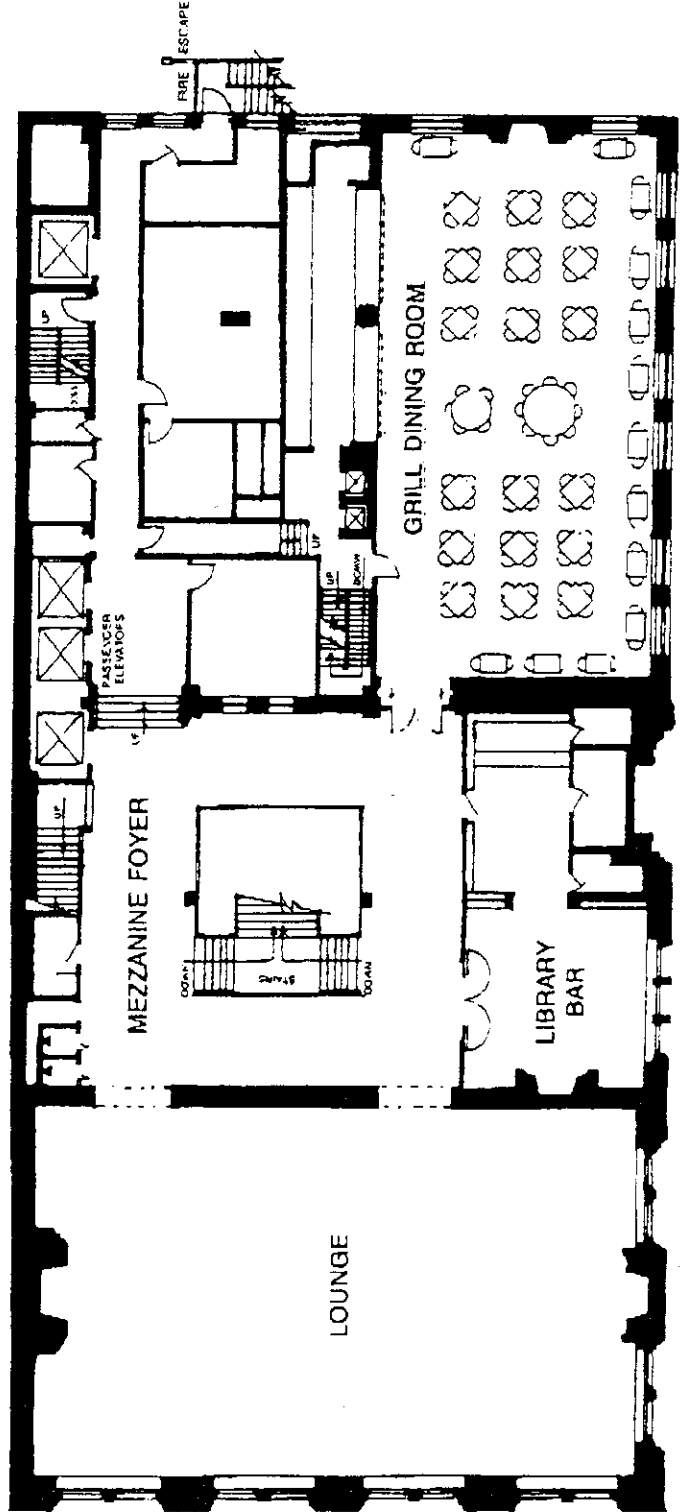
STATE OF ILLINOIS,
 COUNTY OF COOK.
 CHICAGO GUARANTEE SURVEY COMPANY, hereby certifies that a survey has been made, at and under its direction, of the property described above, and that the plat hereon drawn is a correct representation of said survey.
 CHICAGO, December 3rd A. D. 1944.
 CHICAGO GUARANTEE SURVEY COMPANY



1ST FLOOR
CHICAGO CLUB



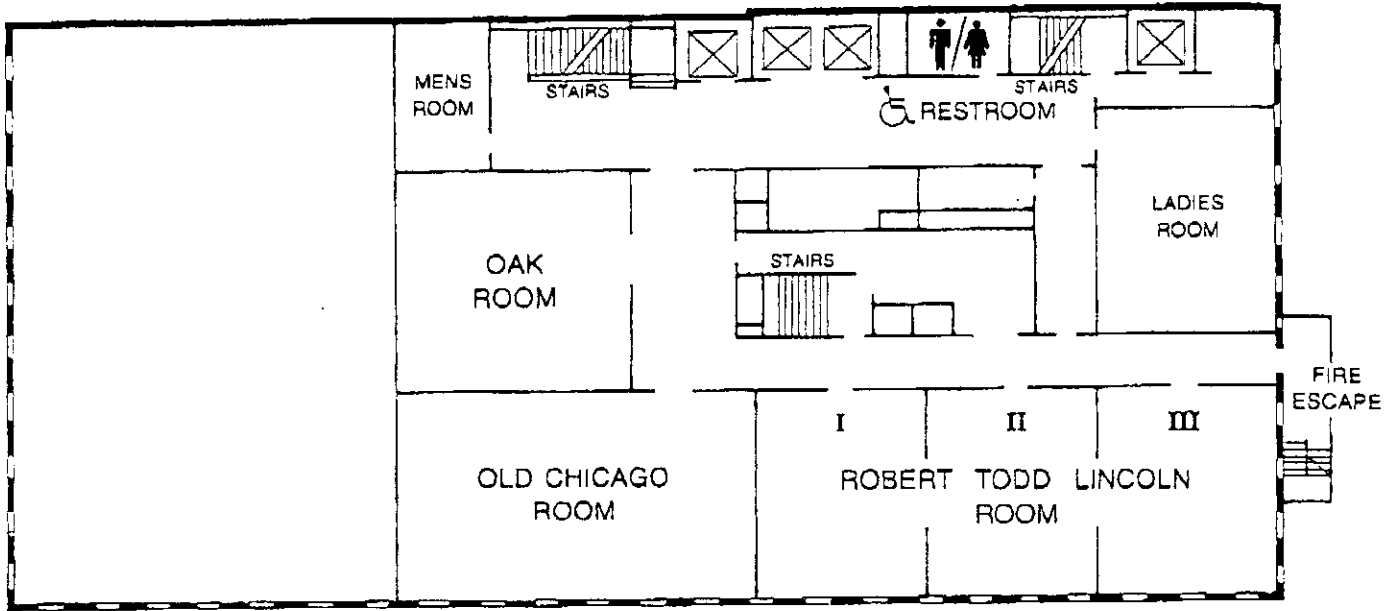
3rd FLOOR



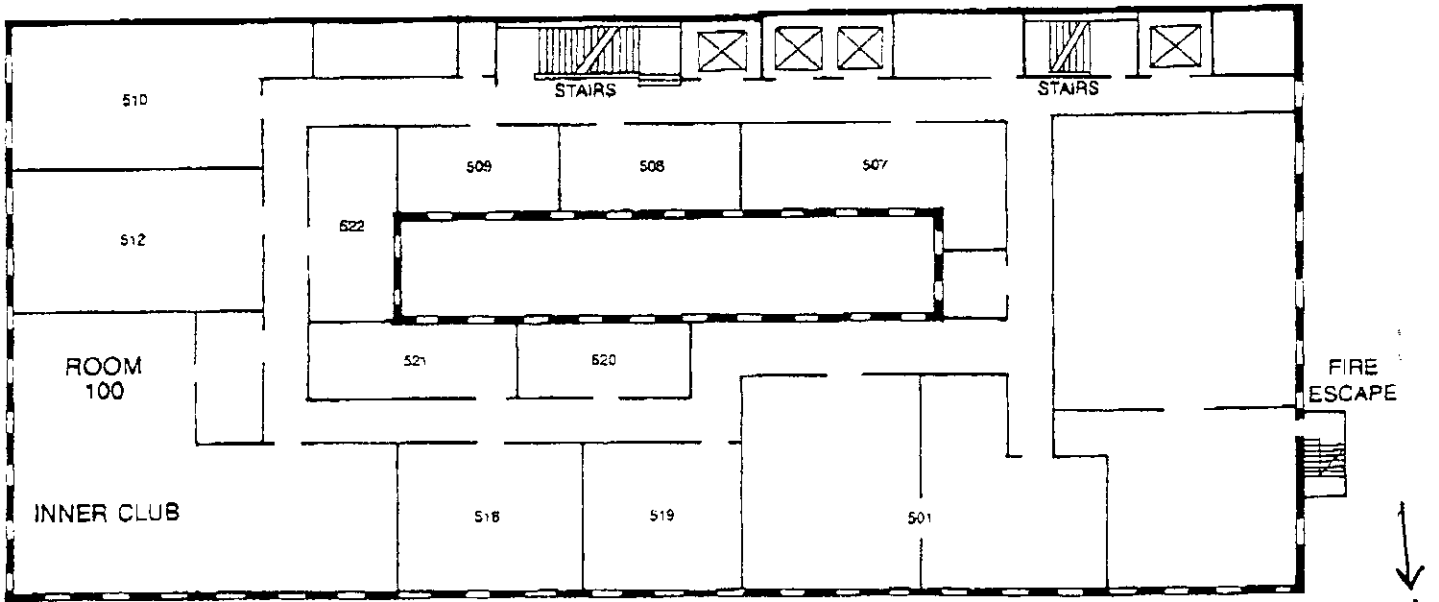
1st FLOOR
MEZZANINE

CHICAGO CLUB

2nd FLOOR



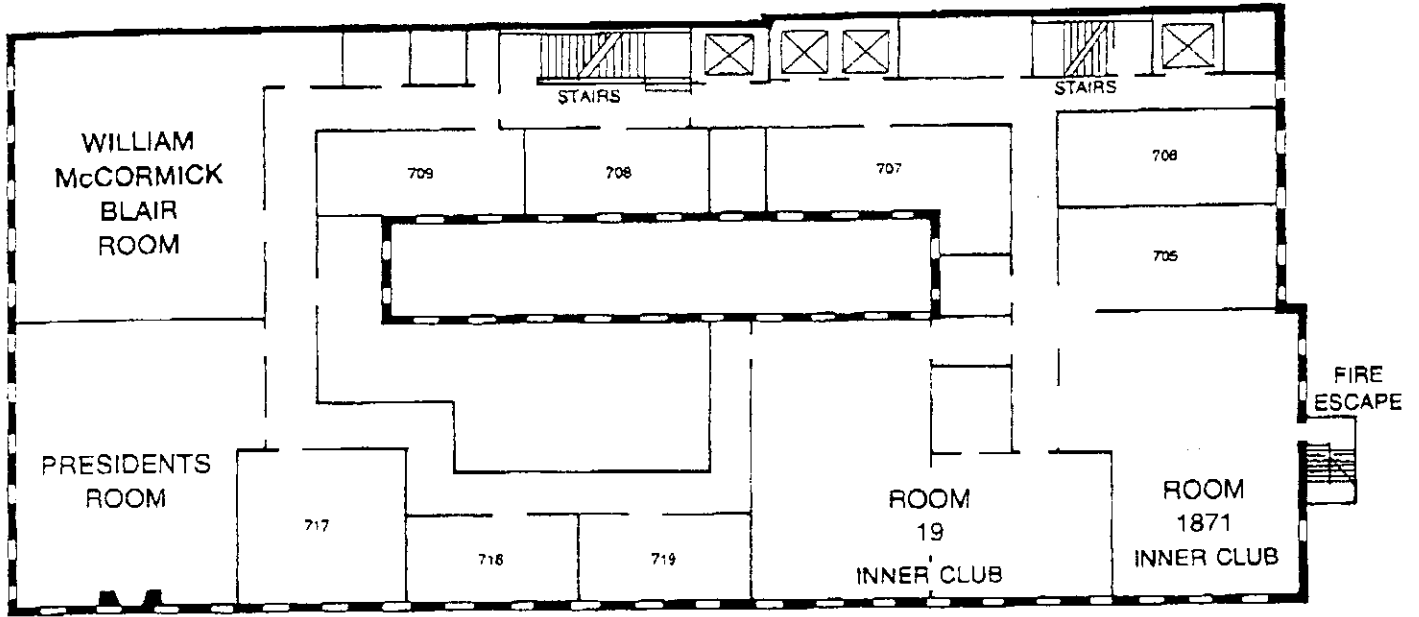
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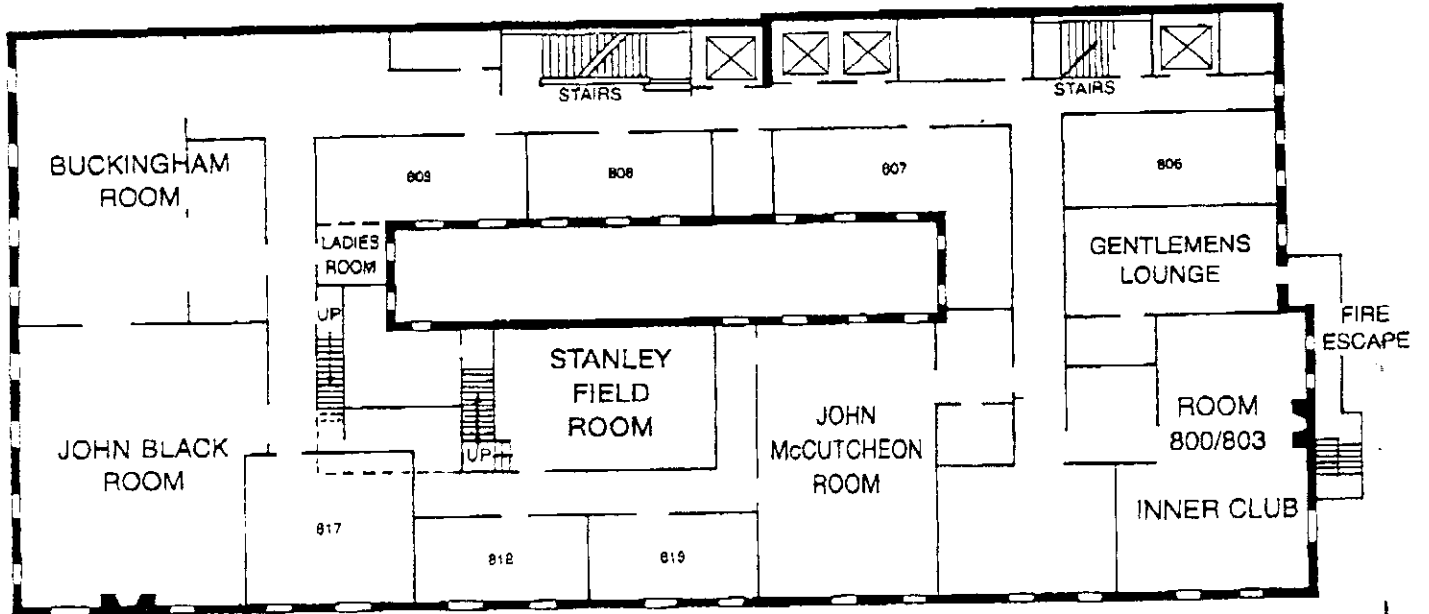
CHICAGO CLUB



7th FLOOR

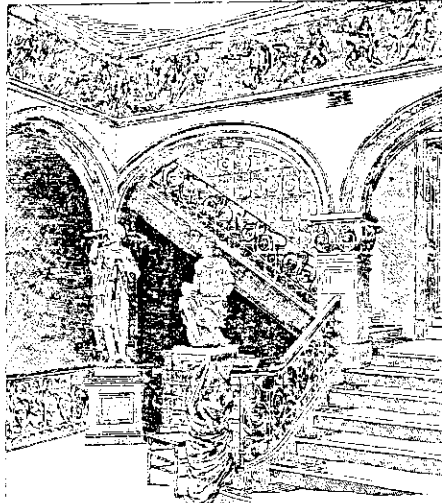


8th FLOOR



CHICAGO CLUB

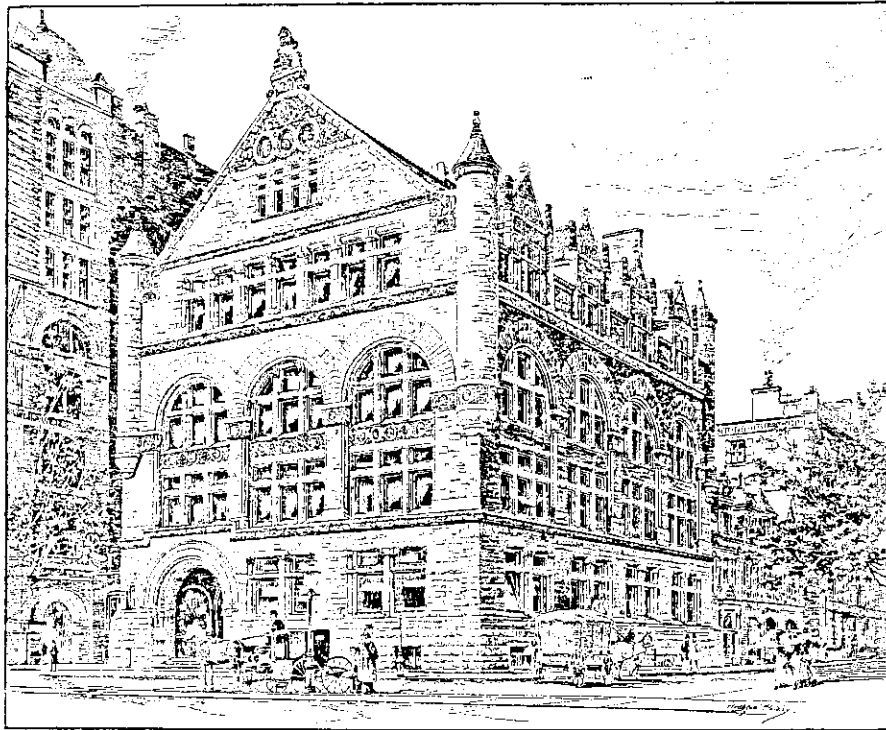




THE ENTRANCE HALL.



ROOM IX, OPENING ON ENTRANCE HALL.



EXTERIOR VIEW OF THE BUILDING ON MICHIGAN AVENUE AND MUNROE STREET

THE ART INSTITUTE OF CHICAGO—From Photographs—[See Plate 42]

Chicago Club
Cook County, ILLINOIS



City of Chicago
Richard M. Daley, Mayor

Department of Planning
and Development

Denise M. Casalino, P.E.
Commissioner

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33 North LaSalle Street
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December 6, 2004

Tracey A. Sculle
Survey & National Register Coordinator
Illinois Historic Preservation Agency
1 Old State Capitol
Springfield, IL 62702

Re: Chicago nominations to the National Register of Historic Places for

- **Chicago Club, 81 E. Van Buren**
- **Garden Homes Historic District, roughly bounded by S. Wabash Ave., E. 87th St., S. Indiana Ave., and E. 89th St.**
- **The Narragansett, 1640 E. 50th St.**

Dear Ms. Sculle:

This is in response to your letters of September 8 and November 3, 2004, to the Commission on Chicago Landmarks asking for the Commission's comments on the nominations of the properties referenced above to the National Register of Historic Places. As a Certified Local Government (CLG), the City of Chicago is given the opportunity to comment on local nominations to the National Register prior to being considered by the Illinois Historic Sites Advisory Council.

At its regular meeting of December 2, 2004, the Commission voted unanimously to support the National Register listings for all three nominations. The Commission's resolution is attached.

Please contact Terry Tatum of my staff at 312-744-9147 if you have any questions.

Sincerely,

Brian Goeken
Deputy Commissioner
Landmarks Division

Originated by:

Terry Tatum
Director of Research
Landmarks Division

encl.

cc: Alderman Madeline L. Haithcock, 2nd Ward
Alderman Toni Preckwinkle, 4th Ward
Alderman Freddrenna M. Lyle, 6th Ward
Jennifer Kenney and Victoria Granicki, Granicki Historical Consultants
Jean Guarino
Susan Benjamin and Jean Follett, Benjamin Historic Certifications
Chicago Club
David Guyer, Narragansett Condominium Association
Judy Minor-Jackson, Department of Planning and Development
Terri Haymaker, Department of Planning and Development



Resolution
by the
Commission on Chicago Landmarks
on the
Nominations to the National Register of Historic Places
for

Chicago Club, 81 E. Van Buren

**Garden Homes Historic District,
Roughly bounded by S. Wabash Ave. , E. 87th St., S. Indiana Ave., and E. 89th St.**

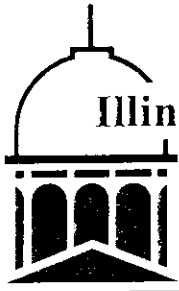
The Narragansett, 1640 E. 50th St.

December 2, 2004

The Commission on Chicago Landmarks finds that:

- the Chicago Club meets Criterion A for commerce, social history, and entertainment and recreation and Criterion C for architecture as a handsome Romanesque Revival-style club building housing a club of significance to the history of Chicago; and that
- the Garden Homes Historic District meets Criterion A for community planning and development as Chicago's first large-scale subsidized housing project; and that
- the Narragansett meets Criteria C for architecture as an excellent Art Deco-style high-rise apartment building.

Now, therefore, be it resolved by the Commission on Chicago Landmarks that it hereby supports the listing of all three nominations to the National Register of Historic Places.



**Illinois Historic
Preservation Agency**

1 Old State Capitol Plaza • Springfield, Illinois 62701-1507 • (217) 782-4836 • TTY (217) 524-7128

MEMORANDUM

TO: Mayor Richard M. Daley, City of Chicago
Brian Goeken, Landmarks Division, Department of Planning and Development

FROM: Tracey A. Sculle, Survey and National Register Coordinator *TAS*

DATE: November 3, 2004

SUBJECT: Preliminary Opinion on the Chicago Club at 81 East Van Buren Street, Chicago, Illinois

The Chicago Club located at 81 East Van Buren Street meets Criterion A for Commerce, Social History, and Entertainment and Recreation and Criterion C for Architecture for listing in the National Register of Historic Places. Its period of significance is from its construction in 1928 to 1955, the fifty-year cut off for National Register significance.

The Chicago Club has a long and interesting history that is associated with the commercial and industrial history of Chicago. Formed in 1869 by a group of leading Chicago businessmen, the Chicago Club by the late 1870s was the most prestigious men's social club in the city. The Club, to this day, still reflects the social and recreational history of the City. The Chicago Club occupies one of the major buildings of South Michigan Avenue and is a contributing building within the Historic Michigan Boulevard District, which was locally landmarked by the City of Chicago in 2002.

The Chicago Club, as it stands today, was built in two construction episodes. In 1928 a Romanesque Revival Annex was added to the earlier 1882 Romanesque Revival Art Institute Building designed by Burnham and Root and purchased by the Club in 1891. Shortly after the annex was completed, the original building collapsed. In 1928 a new building, also in the Romanesque Revival style, was constructed in front of the Annex. Stonework and exterior decoration was salvaged from the Burnham and Root building for use in the new clubhouse, including the carved Romanesque archway from the original front entrance, the foliate string course and the terra cotta rondels. Both the Annex and the new clubhouse were designed by Chicago architects, Alfred H. Granger and John C. Bollenbacher. The building compares favorably with other Romanesque Revival style buildings along Michigan Avenue.

The Chicago Club clearly reflects both its local historic and architectural importance and it has excellent integrity for listing in the National Register of Historic Places.

2839-2849 Avenel St.,
Los Angeles, 05000070,
LISTED, 2/27/05

CALIFORNIA, SAN DIEGO COUNTY,
Holzwasser--Walker Scott Building and Owl Drug Building,
1014 Fifth Ave. and 402-416 Broadway,
San Diego, 05000072,
LISTED, 2/27/05

CALIFORNIA, SANTA CLARA COUNTY,
Saratoga Foothill Club,
20399 Park Place,
Saratoga, 05000069,
LISTED, 2/27/05

* ILLINOIS, COOK COUNTY,
Chicago Club,
81 East Van Buren St.,
Chicago, 05000109,
LISTED, 2/28/05

ILLINOIS, COOK COUNTY,
Garden Homes Historic District,
Roughly bounded by S. Wabash Ave., E. 87th St., S. Indiana Ave. and E. 89ths,
Chicago vicinity, 05000108,
LISTED, 2/28/05

ILLINOIS, COOK COUNTY,
Glasner, William A., House,
850 Sheridan Rd.,
Glencoe, 05000105,
LISTED, 2/28/05

ILLINOIS, WINNEBAGO COUNTY,
Rockford Elk's Lodge #64,
210 W. Jefferson,
Rockford, 05000113,
LISTED, 2/28/05

MISSOURI, ST LOUIS, INDEPENDENT CITY,
South St. Louis Historic Working and Middle Class Streetcar Suburbs, MPS
St. Louis, 64500914,
COVER DOCUMENTATION ACCEPTED, 3/02/05

PENNSYLVANIA, CHESTER COUNTY,
West Chester Historic District (Boundary Increase),
Roughly bounded by West Chester's northern boundary, Poplar St., East Rosedale
Ave., and South Bradford Ave.,
West Chester, 05000096,
LISTED, 2/27/05

WISCONSIN, MILWAUKEE COUNTY,
Prospect Hill Historic District,
2700 blk. of N. Hackett Ave., N. Shepard Ave., N. Summit Ave. and 2804-06 E.
Park Place,
Milwaukee, 05000104,
LISTED, 3/01/05